

The Lenthall Concerts

Season 2018-2019

The Bochmann Trio

Wednesday, October 3rd 2018

Burford School

Music at Stow Festival
Stow-on-the-Wold
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 St Edward's Church, Church Street GL54 1AB

The Searchers
 Stacey Kent
 Jacobson-Brown Duo

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Next concert: October 12th. The Carducci Quartet: Beethoven Op.18 no.4; Mendelssohn String Quartet Op.80; Arvo Part: Summa; Dvorak String Quartet no.12 ("The American")

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The Lenthall Concert Society

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Programme

Trio in G op.9 no.3

Ludwig von Beethoven
(1770-1827)

Adagio - Allegro con brio
Adagio ma non tanto, e cantabile
Scherzo - Allegro
Presto

In October 1792 Beethoven left his home town of Bonn and journeyed to Vienna, where he was to spend the rest of his life. His purpose was to study with Haydn in the city that was pre-eminent in the musical world of Europe at that time, but he was to establish himself first as a performer, which he did with gusto. He would take part in what would later be known in jazz circles as 'cutting contests' after one of which a distinguished but defeated contestant reported "He (Beethoven) is a devil. He will play me and all of us to death. And how he improvises!"

By the end of the century Beethoven seemed to have everything going for him: he was an established artist, with a generous patron, Prince Lichnowsky; he had, in spite of his rebellious instincts towards him, learned much from Haydn; and he had had a number of his best compositions published. Had his impending deafness not prevented it he might well have pursued performance at the expense of composition, and we should have been much the poorer for that. But the affliction had begun to manifest itself..

Amongst the works of Beethoven's 'Early Period' were five string trios, two of them divertimenti and three of a more substantial nature.. He was never to write again in this form, but one can see, in op.9 at least, the qualities that would make him King of the string quartet in later years.

The piece begins its opening movement with a few bars of *adagio* before the

main course: a finely wrought *allegro* which alternates ebullient passages with something altogether quieter, almost furtive, the whole being repeated. The *adagio* is in three-quarter time, with the *cantabile* aspect generally looked after by the violin, with respectful comments by the other instruments. The little *scherzo* is a delight:, and leaves one wanting more. Maybe Beethoven himself thought it was too short, for he wrote an extra trio section for it some years later. The finale is Beethoven in full *presto* style - even at the relatively young age of 28 he was a master of the big finish.

Trio in G minor

Gustav Holst
(1874-1934)

Allegro Agitato
Vivace - Adagio Quasi Andante - Vivace

It is not altogether surprising that Gustav Holst's name has never before graced a Lenthall programme. His output of chamber music, even bundling that for winds, as well as that for strings, was not voluminous, and is almost all confined to his early years. This trio was composed when he was 20, a year after he had left his home in Cheltenham and had been accepted as a student at the Royal College of Music, studying piano and trombone and, later, composition. The last was with Charles Villiers Stanford.

What Stanford thought of Holst's first essays we do not know, but Holst himself unjustly referred to them as "early horrors". and the Trio was not performed until 1974, forty years after the composer's death. Nevertheless it has had its admirers since then. The composer and critic Colin Matthews reviewed it warmly in the Musical Times as one of Holst's first underivative works and it was eventually published in 2009. It is, as far as one knows, not available in any commercial recording, and cannot even be found in that Aladdin's cave, YouTube. Tonight we are privileged to hear it only a stone's throw or so from the composer's birthplace.

Interval

Movement for String Trio in G K.562e

Wolfgang Amadeus Mozart

(1756-1791)

Allegro

The catalogue of Mozart's compositions compiled by the Austrian musicologist Ludwig von Köchel purports to show them in chronological order. The "e" suffix attached to this piece suggests that Köchel missed it on his first pass, as indeed he did with K562a (Canon in B-flat for 3 voices), K562c (ditto in C) and K562b (not shown in any of the existing catalogues). But the Köchel number pinpoints its date of composition as September 1788, a month after the great Symphony no.41 "The Jupiter".

The alternative title for the piece is "*Fragment eines ersten Satzes zu einem trio in G major (Fragment of the first movement of a trio in G major)*", but who coined this we do not know. The challenge to complete the Trio was accepted in the 1970s by the composer and bassoonist William Waterhouse, and diligent use of the internet reveals that the result was featured by the Vesuvius Ensemble on BBC Radio 3 on 12/10/77. Sadly no audible record of this remains.

Serenade in C for String Trio op.10

Ernst von Dohnanyi

(1877-1960)

Marcia

Romanza

Scherzo

Tema con variazioni

Rondo (Finale)

Although Dohnanyi's output as a composer was not large it was much more significant than his representation in Britain, largely confined to the *Variations on a Nursery Song*, might indicate. With it, and his reputation as pianist and conductor, and his impressive work as a music educator, he is now generally considered the leading figure in Hungarian music in the early part of the twentieth century.

Dohnanyi entered the Budapest Academy in 1894, studying piano and composition. Four years later his remarkable pianistic skills saw him making his debut in London under no less a conductor than Hans Richter. By 1900 he had established himself as the greatest Hungarian pianist since Liszt. Alongside his playing, his early compositions drew praise from the likes of Brahms, always quick to enjoy reflections of his own style in other composers' music. The first of Dohnanyi's published works, the Piano Quintet, was much applauded, generally.



Dohnanyi

Although his works have less overt affinity with Hungarian folk music than much of Bartok and Kodaly they too show a drawing away from the heavy influence of late German romanticism. The Serenade was written in London and Vienna in 1902 and was his first mature work. The first movement is a march which has a surprisingly robust sound for the number of instruments employed, the viola sometimes droning away beneath the others. If there is a touch of the German romantics about it this is dispelled in the second movement, in which a decidedly Hungarian theme for the viola appears over a *pizzicato* accompaniment, and is later echoed by a variant for the violin. The scherzo is full of fizz, with capricious stops and starts at its beginning and end, and some rather Brahmsian nobility in the middle. The theme and variations (almost all of them slow and pensive) set us up for the finale, which eventually brings back the march theme, this time at a steady jog-trot, or perhaps scouts'-pace, until it runs out of breath and ends this delicious work with a final gasp.

Programme notes by Christopher Yapp

Burford Institute of Music

The Lenthall season is presented in conjunction with the Burford Institute of Music. The Institute offers a programme of opportunities to those who are interested in, or have a talent for, music. The aim of the Institute is to share our expertise and enthusiasm with others across the North Cotswold Area and to provide students with outstanding musical opportunities. The Institute provides a central venue for primary pupils in the area to come together each week to attend music lessons after school and then play together as an ensemble. This initiative, established in conjunction with the Oxfordshire Music Service, enables any child to have a go at an instrument that interests them at an early age and also gives them the opportunity to share the enjoyment of playing music with others right from the start.

The Artists

The Bochmann Trio

Michael Bochmann MBE, violin, has been prominent in British musical life for several decades. He has performed in the USA, all over Europe and in India. While still a student, Michael was a finalist and winner of the British Prize in the 1972 Carl Flesch International Violin Competition. At only 19, he made his first solo broadcast for the BBC. In February 1990 Michael partnered Sir Yehudi Menuhin in the Bach Double Violin Concerto in a tour of 16 concerts throughout the USA and Canada. He frequently directs the English Symphony Orchestra and has performed as a soloist with them many times. He is a professor of violin and chamber music at Trinity College of Music in London, and he gives private lessons, master classes and residential courses at his home in Gloucestershire.

Carol Hubel-Allen, viola, received her musical training at the Royal Academy of Music, London. She studied with Sidney Griller, Gwynne Edwards and Max Rostal, and had master classes with Louis Persinger, Bruno Giuranna, Sandor Vegh and György Kurtag. She left her position with the BBC Scottish Symphony Orchestra to join the Pfeifer Quartet, Stuttgart, touring extensively throughout Europe, also giving recitals with piano and appearing as soloist with orchestra. During an extended stay in the USA, she was a member of the Princeton Chamber Orchestra and the Chanterelle String Quartet. Until 2006 she played in the String Quartet, Staatskapelle Weimar, Germany.

David Powell, violoncello, was appointed sub-principal cellist with the CBSO by Simon Rattle, a position he still holds today under their music director Andris Nelsons. In addition he has worked with the Philharmonia, the Royal Philharmonic, the BBC Philharmonic and the London Philharmonic Orchestras. As a chamber musician David has performed at many festivals and Midland venues with the Montpellier String Trio, his cello and harp duo "51 Strings" and the piano trio, Trio Severn, of which he is a founder member. Educated at Oxford he studied with Jacqueline du Pre, David Strange and Bernard Greenhouse (Beaux Arts Trio) and now teaches part time at the University of Nottingham.





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